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ABSTRACT

Using decision points from Esther Piercy's "Commonsense Cataloging" as a framework for analysis, this paper compares the opinions of experts on cataloging, classification, and shelf arrangement of audiovisual materials in school libraries, public libraries, and media centers with actual practices in four school and community libraries in upstate New York. A review of the literature on bibliographic access to audiovisual materials is presented, with individual discussions devoted to each of the major questions involved in cataloging, classification, and shelf arrangement identified in Piercy's work. An overview of bibliographic control practices in four upstate New York libraries--a public elementary school library, a public library, a school district enrichment and resource center, and a 2-county media/resource center--follows, with analysis of each of the major questions in cataloging, classification, and shelf arrangement for which expert opinion was summarized. A discussion of the level of agreement between experts on bibliographic access to nonprint materials, a review of the differences in practices among the libraries examined, and recommendations for a number of ways in which expert opinion might be developed and applied to solve the problems encountered by practicing librarians conclude the report. Three tables and a 29-item reference list accompany the text. (JL)

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BIBLIOGRAPHIC ACCESS TO AUDIOVISUAL MATERIALS:

A COMPARISON BETWEEN

PROFESSIONAL RECOMMENDATIONS AND

REGIONAL PRACTICE

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INTRODUCTION

"The national picture of bibliographic access to nonprint is a disgrace,"[1] observed Don Roberts of Hennepin County Library in 1977. "In most cases," wrote a library consultant, "the nonprint media have a second class status, whether in school, higher education, public, special or other library scenes."[2] Elements of bibliographic access -- cataloging, classification and physical arrangement -- require standardized treatment, whether they apply to books or to audiovisual materials, because "all information, whether it is stored in book form, in the form of fim, audiotape, videotape or microfilm is of no value unless it is available to the user at the time the user needs it."[3]

Is bibliographic access to nonprint materials in the central New York area in any better condition than the situation which exists nationally? Do our regional practices represent a standard for audiovisual cataloging? Have guidelines been created locally to help librarians treat audiovisual materials in a consistent way? Has this helped to improve user service and to make task sharing and networking possible? If librarians handle routine tasks of cataloging and classification through networks such as OCLC or Library of Congress, does this result in netweorking to pool resources in audiovisual materials?

To represent a regional approach, four libaries with substantial AV[4]

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[1]Don Roberts, "Don't Look in Catalog for Non-print," Newsletter on Intellectual Freedom 26 (May 1977): 70.

[2]Wesley Doak, "Administrative Problems and Their Solutions," Library Quarterly 45 (January 1975): 59.

[3]Margaret Chisholm, ed., Reader in Media, Technology and Libraries. (Englewood, Colo.: Microcard Editions, 1979), 350.

collections[1] which serve a central New York community were studied: an elementary school library, a public library, an educational media center serving an entire school district, and an area media center serving many school districts including this community. To help present both expert opinion and practices, decision points from Esther J. Piercy's cataloging manual, Commonsense Cataloging, were used as a framework for analysis.

Pierce, in her chapter on audiovisual cataloging, suggests that several decisions must be made by librarians regarding cataloging, classification and arrangement (including location) of materials. These decisions have been rearranged into three sets of questions (Table 1).[2]

TABLE 1: CATALOGING DECISIONS

A. Cataloging

1. Will the materials be cataloged?
2. Will the same rules of entry apply to AV and book materials?
3. Will cataloging for AV materials be interfiled with books in an integrated catalog? Will they be filed in a separate AV catalog? Will they be filed separately by type of material?
4. Will AV cards be color-coded to designate type of media?
*5. Will a medium designation be included in AV cataloging?
*6. Will AV meterials be filed by subject as well as by author or title?

B. Classification

1. Will AV materials be assigned a subject number based on the classification scheme used for books in the library?
2. Will accession numbers be used?
*3. Will a medium designation code be incorporated into the classification or accession number?

C. Arrangement

1. Where will AV materials be kept? Will they be shelved, whenever possible, alongside books in the same class? Will they be kept in separate files or cases, special shelving or special areas?
2. Will AV materials be arranged by order of receipt?

*added by this author

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[1] For the purposes of this paper, the terms audiovisual, nonprint, and AV will be used interchangeably.

[2] Esther J. Piercy, Commonsense Cataloging (New York: H.W. Wilson Co., 1974) p. 104.

Using Piercy's list as a guide, then, I will first show how the "experts" would answer each question, and then how school and community libraries in the region I studied have answered the same question. Because of the changing nature of audiovisual materials and audiovisual librarianship, I have limited my search of expert opinion to the last fifteen years.

A SURVEY OF EXPERT OPINION REGARDING

BIBLIOGRAPHIC ACCESS TO AUDIOVISUAL MATERIALS

A. CATALOGING

1. Will the audiovisual materials be cataloged? YES

It appears that the answer to this question is so basic to the task of media access that only one author addressed himself to it: "All audio-visual materials should be full cataloged, essentially on the same basis as books,"[1] suggests Sanford Berman. In all other sources, the decision to catalog AV materials was understood. Not only is the cataloging of material a standard function of the librarian, but the non-browsable nature of audio-visual materials would make cataloging imperative for access.

2. Will the same rules of entry apply to both AV and book materials? YES

Carl Cox, in 1971, stated, "when the user enters a collection of non-book items through an index [catalog], he should be presented with a uniform catalog form for all materials rather than a special (or different) form for each type of material."[2] The Canadian Library Association's policy on this, in 1973, was that if a library has an integrated catalog, "the same rules of entry must apply to all materials."[3] However, even the ALA-approved Anglo-American Cataloging Rules, prior to 1978, included

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[1]Sanford Berman, "Rules for Cataloging Audio-Visual Materials at Hennepin County Library," Expanding Media, ed. Deirdre Boyle (Phoenix, Ariz.: Oryx Press, 1977), p. 265.

[2]Carl T. Cox, "The Cataloging of Nonbook Materials: Basic Guidelines," Library Resources and Technical Services 15 (Fall 1971): 472.

[3]Jean Riddle Weihs, Shirley Lewis, Janet Macdonald, Nonbook Materials: The Organization of Integrated Collections (Ottawa: Canadian Library Association, 1973) p. 13.

separate sections for audio-visual materials in its guidelines for descriptive cataloging.[1] In 1979, Margaret Chisholm noted that "more than fifty manuals have been published for the purpose of furnishing guidelines for organizing or cataloging audio and visual materials." However, she notes, "these fragmented efforts ...do not provide an overall or long range solution."[2]

Prior to AACR2 with its consistent method of cataloging both print and nonprint, much of the literature was devoted to sorting out the variety of cataloging codes for AV materials, for smaller libraries (Massonneau 1974, Hicks and Tillin 1970).[3] With the promise of a unified approach to descriptive cataloging, authors were almost unanimous in their support for AACR2. Hagler, in 1975, looked forward to the forthcoming AACR revision because "we have an admittedly out-of-date, and often ignored, official standard, and a growing group of mutually competing contenders for the title of 'standard.'"[4] Carolyn Frost (1977) and JoAnn Van Rogers (1978 and 1981) urged librarians to adopt the new standard for both print and nonprint materials.[5]

Following the publication of AACR2, only Sanford Berman found fault with the standards. His suggestion was not to disregard the standards but to modify them to meet the needs of non-academic libraries and library pa-

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[1] Anglo-American Cataloging Rules; North American Text (Chicago, American Library Association, 1967) p

[2] Margaret Chisholm, pp. 351-355.

[3] Suzanne Massonneau, "Which Code for the Multimedia Catalog?" School Media Quarterly 2 (Winter 1974): 116-122; Warren Hicks and Alma Tillin Developing Multi-media Libraries (New York: R.R. Bowker Co., 1970).

[4] Ronald Hagler, "The Development of Cataloging Rules for Nonbook Materials," Library Resources and Technical Services 19 (Summer 1975): 270.

[5] Carolyn Frost, "The Cataloging of Non-book Media: Problems and Prospects," Catholic Library World 48 (May-June 1977) 422-423; JoAnn V. Rogers, "Cataloging Nonpring Materials in School Media Center," School Library Journal 24 (April 1978): 51-53; and Rogers, "Mainstreaming Media Center Materials: Adopting 'AACR2!'" SLJ 27 (April 1981): 32-35.

trons.[1]

To summarize, then, prior to 1978, although many scholars hoped for cataloging rules applicable to both print and nonprint materials, they realistically suggested using two cataloging standards. Following the publication of AACR2 in 1978, all published literature supported its implementation as a cataloging standard for print and nonprint.

3. Will cataloging for AV materials be interfiled with books in a unified or integrated catalog? Will they be filed in a separate AV catalog? Will they be filed separately by type of material?

opinion divided

Hicks and Tillin observe:

> The integrated or union card or book catalog brings together in one place all resources of every type, under an organized system and uniform subject headings. This complete information on available resources enables the user to determine easily and quickly what materials might be most useful for the required problem solution. It provides a choice of materials and the possibility of substitution should the desired item be in use. Such a catalog may also suggest new ideas for varied approaches to a subject by employing different kinds of media.[2]

An integrated catalog is suggested by Hartz (1977), Buckmaster (1976), Chisholm (1979), Doak (1975), Rogers (1978), Weihs (1973), Berman (1977) and Shores (1973).

Only Jay Daily suggests separate print and audiovisual catalogs. He claims "no denigration of audiovisual materials is implied by maintaining a separate catalog. . . . Separate catalogs should be maintained for different kinds of materials if they are likely to require more entries than books."[3]

4. Will AV cards be color-coded to designate type of medi[illegible]

opinion divided

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[1]Sanford Berman, The Joy of Cataloging (Phoenix, Ariz.: Oryx Press, 1981) pp. 18-25.

[2]Hicks and Tillin, pp. 61-62.

[3]Jay Daily, Organizing Nonprint Materials (New York: Marcel Dekker, Inc., 1972) p. 62.

"Standard white cards" are suggested by Cox[1], as well as by several others. Schlueter and Little found color-coded cards confusing to catalog users,[2] and Hartz found that "uniformity of color emphasizes the multi-media approach to resource center materials."[3] The Canadian Library Association suggests that 'as new types of media are acquired, the media centre would soon run out of distinctive colors."[4]

Hicks and Tillin admit that there are "several major problems associated with color coding. . . .The continuance of color coding negates. . . the complete integration of all forms of knowledge carriers."[4] Yet they go on to offer suggestions for a color code! Piercy suggests either color-coded cards or a material designation code.[5]

5. Will a medium designation be included in AV cataloging? YES

If the author suggests compliance with AACR2 standards, he or she is also advocating some form of material designation in the descriptive cataloging.[6] "The medium designation is given. . . to inform the user succinctly and immediately about the type of material listed,"[7] advised the CLA. Massonneau is able to connect theory to practice as she states that one of the the traditional functions of the catalog, that of distinction of one item from another "is achieved through the use of a medium designation following the title (now favored over color coding)."[8]

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[1]Cox, p. 477.

[2]Jane Schlueter and Robert D. Little, "The Mystery of Ips and Mono," in Expanding Media, ed. Deirdre Boyle (Phoenix, Ariz.: Oryx Press, 1977), p. 275.

[3]Frederic R. Hartz, "Guidelines for an Integrated Media Cataloging System," Catholic Library World 48 (May-June 1977) p. 424.

[4]Hicks and Tillin, p.66-67.

[5]Piercy, p. 104.

[6]Michael Gorman, The Concise AACR 2 (Chicago, American Library Association, 1981), p. 29.

[7]Weihs, p. 6.

[8]Massonneau, p. 117.

More debatable than whether or not to use a medium designation in the descriptive cataloging is the question of what terminology to use. While the AACR2 standards clearly specify terms of abbreviation and designation, both Schlueter and Little, and Sanford Berman find these designated terms confusing. In surveys, both found students unable to identify the standard abbreviations suggested in AACR2.[1]

6. Will AV materials be filed by subject as well as by author or title? YES

A "subject heading system should be used for both books and non book materials" because "emphasis is placed on content rather than form," recommends the CLA.[2] Hicks and Tillin likewise suggest "using the same subject heading source, with additions as necessary."[3] Even Jay Daily, who sees no need for an integrated catalog, does see the need for consistent subject headings.[4] Piercy concurs. She even mentions the possibility of not cataloging works by author or title, but only by subject (although she does not necessarily recommend it.)[5] Rogers, in her efforts to make all media accessible, enjoins media specialists and librarians to "place more emphasis on description and subject analysis of nonbook materials."[6] Berman's approach is to suggest cataloging-in-publication, including subject tracings, and to suggest non-book-oriented form headings.[7] CLA disagrees.

No authority suggested abandoning subject headings for AV materials, and Armsby eagerly sought "a system that would allow [the AV item] to be analysed and recorded in the subject index as many times as we felt to be appropriate."[8]

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[1] Schlueter and Little, p. 275; Berman, Joy, 23.

[2] Weihs, p. 4.

[3] Hicks and Tillin, p. 75.

[4] Daily, p.22.

[5] Piercy, p. 105.

[6] Rogers, "Cataloging Nonprint," p. 53.

[7] Berman, Joy, p. 98.

[8] A.F.Arsmby, "Information Retrieval," School Librarian 22 (Sept. 1974):225.

B. CLASSIFICATION

1. Will AV materials be assigned a subject number based on the classification scheme used for books in the library? **opinion divided**

The literature is divided on this point. CLA guidelines suggest using the same classification scheme because "patrons will find it easier to become ecquainted with and to use one system," and because a consisten approach makes the use of centralized cataloging services and computer-generated bibliographies more feasible.[1] "Separate treatment of each medium. . .tend to obstruct the user's access to the materials," observes Buckmaster.[2] Hertz agrees. In its Standards, the Department of Audiovisual Instruction of the National Education Association states: "The catalog entries should include, where possible, classification or identification numbers such as Dewey, Library of Congress and EFLA numbers."[3]

2. Will accession numbers be used? **opinion divided**

Accession numbers do have their proponents: Carl Cox suggests accession numbers since "nonbook materials require special storage facilities."[4] Hicks and Tillin suggest using an accession number if subject arrangement of materials does not matter.[5] Piercy sees accession numbers as acceptable. Accession numbers ensure that material of the same form will be shelved together. Since most audiovisual material is not browsable, and access must be through the catalog anyway, she argues that a classification scheme serves little purpose.[6]

Hicks and Tillin mention this as a drawback to accession numbers: "Since chronological numbering shows no relationship between number and subject the accession number system depends entirely on the use of a cat-

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[1]Weihs, pp. 3-4.

[2]Sara L. Buckmaster, "Integrated Shelving: A Literature Search," School Media Quarterly 5 (Fall 1976): 22.

[3]Standards for Cataloging, Coding and Scheduling Educational Media (Washington, D.C.: National Education Association, 1968) p. 13.

[4]Cox, p. 473.

[5]Hicks and Tillin, p. 62.

[6]Piercy, p. 110.

alog to locate specific items by subject. It establishes completely separate storage of printed and audiovisual materials. Integration in the future would require reclassification of the entire collection."[1]

3. Will a medium designation code be incorporated into the classification or accession number?

opinion divided

The use of the medium designation code as part of the classification number for an item is often part of a decision to store audiovisual materials separately -- an issue to be covered later in this paper.

Weihs explains her position:

> "The use of a media code is not recommended. A media code used as an integral part of the call number proved to be unsatisfactory in field tests. . . A media code does not identify a medium as well as the more accurate media designations. . .Since a media code is not an effective agent for storage or medium identification, its use . . . should be discouraged."[2]

Others advocating an integrated shelving system also recommend avoiding such a code: Hartz suggests the Dewey Decimal Classification number and Cutter number as the complete "call number."[3] Sanford Berman recommends a medium designation code with a twist: to create "parity" between print and nonprint, he would ideally include a medium designation for books as well as AV materials. (something the HCC library has not done because of the amount of work involved in reclassifying all books, and because a symbol "B" is already in use in the juvenile collection).[4]

Shifrin, Cox, Armsby, Hicks and Tillin, Piercy, Shifrin and the National Education Association have all advocated the use of a medium designation code.

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[1] Hicks and Tillin, p. 64.

[2] Weihs, p. 6.

[3] Hartz, p. 425.

[4] Berman,, in Expanding Media, p. 266-268.

C. ARRANGEMENT

1. Where will AV materials be kept? Will they be shelved, if possible, alongside the books in the same class? Will they be kept in separate files or cases, special shelving or special areas? opinion divided

Within the answer to this question is embodied the philosophy regarding information storage and retrieval. Jay Daily expresses his philosophy:

> "The whole tradition of librarianship has been to store special materials in special ways. Obviously the library that puts its rare books on the shelves for the patrons to examine at will along with. . . books published in editions of hundreds of thousands will sooner or later regret it."[1]

Daily compares audiovisual materials with rare books in that both need special care in order to last, and such special care is provided by special, Separate storage for each medium.

Piercy concurs:

> "The forms of nonbook materials generally preclude their being shelved along with books. Some types require metal cases, some need specially constructed shelves, and for others upright (or vertical) files are necessary."[2]

Shifrin illustrates the problems in intershelving:

> "Ideally, it goes without saying, it would be convenient if everything on a particular subject was shelved together. But however one seeks to create artificial situations, it cannot be done at present, although there is much ingenious experimentation taking place. . . In a school library, however, one cannot place a filmstrip in a box which is the size of an encyclopedia merely in order to shelve it next to a postcard. Neither is it economical to leave fouteen inches between shelves in order to be able to shelve the occasional gramophone record. . .It seems more useful, and far more economical, if materia are arranged in specialised storage units. . .It is, in fact, easier for the child to remember that the information he requires could be in any number of . . . well signposted sequences. The integrated approach comes not from the physical arrangement, but from the catalogue."[3]

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[1]Daily, p. 8

[2]Piercy, p. 102.

[3]Malcolm Shifrin, Information in the School Library (Hamden, Ct., Shoestring Press, 1973) pp. 50-51.

Carl Cox gives his reason for advocating separate storage facilities for audiovisual materials as the need for preservation of these items, and because it is impractical to shelve unlike physical forms together.[1]

Chisholm succinctly summarizes the problems and benefits of intershelving:

> "Many librarians believe strongly in the philosophy that all materials on a subject in whatever format should be shelved together. . . . The claim is that this arrangement is most helpful to the user, especially to those who depend on browsing for getting ideas and locating materials. . . . Because of the diversity in the sizes and shapes of the audio and visual materials, many libraries find it impossible to intershelve these materials with the books simply because of lack of appropriate space."[2]

Hartz is hopeful that this problem will be solved:

> "The total system should not be rejected solely on this account. Rather, it is possible to shelve together what is plausible (books, pamphlets, government documents, pictures, charts, maps, filmstrips, flashcards, audiorecords, transparencies) and the remaining media may be housed separately retaining the single classification system with a location note on the catalog cards. Stored media should be accessible to patrons so that they might browse through these collections just as they browse through books."[3]

Weihs adds her support for total intershelving when possible:

> "Intershelving of all materials is the ideal arrangement. . . . It results in more frequent, more effective use of all materials by bringing to the patrons' attention the interrelationship of media. It should be noted that because of rapid developments in packaging, media which are now considered to be unsuited to browsing may not be so regarded in future."[4]

Perhaps the most passionate and philosophical statement comes from Robert Muller:

> "The media library's job is to organize this material effectively, and I submit that this is best done by the physical integration. . . of as many learning materials as possible. Open display and immediate access

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[1] Cox, p. 473.

[2] Chishom, pp. 356-357.

[3] Hartz, p. 424.

[4] Weihs, p. 91.

> not only promote the use of media, but make the student's task of finding materials easier and more productive, broaden his learning experiences, and provide media that supplement and reinforce each other. . . We must first reject the idea of separate housing for print and non-print media. Physical separation . . is an antique idea, and is not compatible with the concept of the media library."[1]

Finally, Buckmaster explains that intershelving is necessary because the nature of education is changing:

> "The traditional educational pattern has been teacher-centered, and now in sharp contrast, it is becoming student-centered. Students today use their eyes, hands, ears, and minds to explore and interpret the world about them, and the library media center should be ready to offer a wide range of materials and services. In order to do this, materials should be . . . retrievable in a single search."[2]

Many of the advocates of an integrated shelving system are speaking specifically of school libraries or media centers, but some general guidelines (such as Weihs' CLA guidelines) apply to public libraries as well.

Obviously, no standard method of organization has been decided upon. Even among proponents of the integrated shelving approach, no solution to the problem of shelving diverse formats has been found.

2. Will audiovisual materials be arranged by order of receipt? opinion divided

Shelf arrangement is a by-product of decision to use classification numbers or accession numbers. Advocates of classification numbers also urged shelf arrangement to correspond. Accession numbers were suggested when shelf order by date of receipt was desired.

TABLE 2

SUMMARY OF EXPERT OPINION

A. Cataloging	
1. Will the materials be cataloged?	unanimously yes
2. Will the same rules of entry apply to both AV and book materials?	unanimously yes
3. Will cataloging for AV materials be interfiled? Filed in an AV catalog? Filed separately by type of material?	opinion divided
4. Will AV cards be color-coded?	opinion divided
5. Will a medium designation be used?	unanimously yes
6. Will AV materials be filed by subject as well as by author or title?	unanimously yes
B. Classification	
1. Will AV materials be assigned a subject number based on the classification scheme used for books in the library?	opinion divided
2. Will accession numbers be used?	opinion divided
3. Will a medium designation code be incorporated into the classification or accession number?	opinion divided
C. Arrangement	
1. Where will AV materials be kept? In integrated shelving? In separate areas?	opinion divided
2. Will AV materials be arranged by order of receipt?	opinion divided

BIBLIOGRAPHIC ACCESS TO AUDIOVISUAL MATERIALS:
A SURVEY OF PRACTICE
AT FOUR LIBRARIES SERVING A CENTRAL NEW YORK COMMUNITY

This portion of the paper will examine the recommendations of experts regarding cataloging, classification and arrangement of audiovisual material in libraries (summarized in Table 2), and compare them with current practice in a single community. Will the diversity of opinion regarding bibliographic access to AV materials be reflected in the practices of a group of librarians in this town?

For the purposes of this paper, I chose four libraries serving a central New York community of approximately 50,000. The libraries are:

A - public elementary school library

B - public library

C - central "enrichment and resource" library operated by the school district, serving all schools in the community

D - two-county media/resource center with two functions: first, lending library for extensive collection of 16 mm films and videotapes, and second, resource center for teachers in special education or gifted and talented programs.

I obtained most of the information by direct observation while visiting these libraries. If the answer to a question was not readily apparent to me, I asked the person who was most directly responsible for AV material cataloging, classification and arrangement.

A. CATALOGING

1. Will the audiovisual materials be cataloged?

A	B	C	D
yes	yes	yes	yes/no

The AV collections in libraries A, B, and C are fully cataloged. The film and videotape section of Library D is cataloged in book format. Its special ed/gifted and talented collection is not cataloged: it is a browsing collection with primary bibliographic control through a shelf list. Library A (elementary school library) and Library B (public library) have traditional card catalogs. Library C (school district resource library) organizes its collection in a computer-generated book catalog.

2. Will the same rules of entry apply to both AV and book materials?

A	B	C	D
yes	no	no	no

Library C uses AV cataloging and Processing Simplified, by Johnson, Franklin, McCotter and Warner[1] for its AV collection, and "standard cataloging procedure" for books. The catalog organization provides the same structure for presentation of information on all materials, regardless of standard used. Library B attemps as nearly as possible to adhere to AACR 2 standards for cataloging of books, but uses original cataloging methods for its AV materials. Library D has no collection in which both print and non-print materials are cataloged. Library A uses Piercy's Commonsense Cataloging as a standard for both AV and book cataloging.

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[1]Jean Johnson, Marietta Franklin, Margaret McCotter and Veronica Warner, AV Cataloging and Processing Simplified (Raleigh, N.C.: Audiovisual Catalogers, Inc., 1971).

3. Will cataloging for AV materials be interfiled with books in a unified or integrated catalog? Will they be filed in a separate AV catalog? Will they be filed separately by type of media?

A	B	C	D
integrated catalog	separate AV catalog	integrated catalog	both integrated and separate

The catalog for Library A (elementary school) includes AV and book materials interfiled. Library B (public library) has a separate card catalog for all AV items, separated from books but not from other AV media. Library C (district-wide resource center) has its collection interfiled completely. Library D uses a book catalog which first presents a combined subject listing and then presents each medium separately. The special ed./gifted collection is not cataloged.

4. Will AV cards be color-coded to designate type of media?

A	B	C	D
yes	no	no	no

Only the AV collection in Library A (elementary school) is color-coded.

5. Will a medium designation be included in AV cataloging?

A	B	C	D
yes	yes	yes	no

Library A incorporates a medium designation into its descriptive cataloging of AV materials. Library B does similarly. Because of the organization of information through computer output, Library C's information could be interpreted as being either a medium designation (abbreviated) in cataloging, or a medium desgnation code as part of the classification or call number. However, because this medium designation abbreviation is ignored in shelving, I would interpret it to be part of the descriptive cataloging. The cataloging of films and videotapes at Library D is arranged by type of medium. No medium designation as such exists within the cataloging for an individual item.

6. Will AV materials be filed by subject as well as by author or title?

A	B	C	D
yes	yes	no	somewhat

A variety of innovative methods were used to accomplish subject cataloging. Libraries A and B, because of their use of the traditional card catalog, had no problem providing subject access through the catalog. The nature of Library C's catalog -- a computer-output looseleaf book -- would make traditional subject access cumbersome. Instead, the catalog is organized by Dewey Decimal Classification number. Authors' names are not provided here. A producer code is included. Access to the materials by subject is accomplished indirectly by referring to the subject/classification number table at the beginning of the catalog. For instance, a person seeking information about football is referred to number 796. Following this table is a listing of the condensed Dewey Decimal Classification code as well as a list of all abbreviations used in the catalog.

Library D, in its book catalog of 16mm films and videotapes organizes its listings in two places first, in an abbreviated subject listing, using original headings presented at the beginning of the listing. This subject area includes both videotapes and films. Next, the collection is divided by type of media, and full descriptions are filed alphabetically by title. Library D's special ed./gifted collection is organized on the shelves by broad subject areas (again, using original subject headings) such as Guidance, Language Arts, Parents, Testing, Mathematics, Perceptual-Motor, etc.

B. CLASSIFICATION

1. Will AV materials be assigned subject numbers based on the classification scheme used for books in the library?

A	B	C	D
no	no	yes	no/yes

Library C, the district resource center, uses the Dewey Decimal Classification for both books and AV materials. Library A, the elementary school library, uses classification with some of its AV holdings, and accession numbers with others. Library B, the public library, and the film/videotape section of Library D use accession numbers. Interestingly, the special education/gifted collection uses a filing code based on the above-mentioned broad subject areas. Although not truly a classification scheme, this system does achieve a crude form of subject collocation for its users, one of the objectives of library classification.

2. Will accession numbers be used?

A	B	C	D
sometimes	yes	no	yes

As discussed above, Libraries B and D use accession numbers consistently.

3. Will a medium designation code be used?

A	B	C	D
yes	yes	?	somewhat

A medium designation code is part of the classification numbers for AV materials for Library A and for Library B. In both instances, these codes are used to assist in the physical separation of different media and books on the shelves. Library C's designation, as mentioned above, can be interpreted as either a medium designation code or a part of the description. Because Library C endeavors to intershelve all AV materials, it is more likely that the designation serves the purpose of description. Library D's segregation of film and videotape in its book catalog is, in a broad sense, a generalized medium code. It, too, insures separation of the two forms.

C. ARRANGEMENT

1. Where will AV materials be kept? Will they be shelved, whenever possible, alongside the books in the same class? Wil they be kept in separate files or cases, special shelving or special areas?

A	B	C	D
kept separate	kept separate	inter-shelved	both

Just as the answer to this question by "experts" was dependent upon the author's philosophy of librarianship, so is the library's way of shelving audiovisual materials a statement, in part, of the library's function.

The simplest to analyse is Library D; its film/video collection is available to many schools. Its obligation is to provide service to these schools by maintaining a useful collection. It does this by providing highly specialized storage and repair facilities, so that the films may be used by as many people as possible. Its collection is supplemental, specialized and inaccessible, physically, to its users. In contrast, its special ed./gifted collection is intershelved to facilitate browsing and, as Muller suggested, to "provide media that supplement and reinforce each other." It is very accessible to users who are at the shelves.

Library C's goal is complete intershelving when possible. For such materials as cannot be intershelved (and because of innovative storage design at this facility, there are not many materials that cannot be intershelved. The librarian mentioned difficulty in intershelving biology specimens in formaldehyde.) dummies are used to direct the patron to the appropriate storage facility. This library sees its purpose as a primary resource for enriching curricula and generating new ideas. Subject collocation of a variety of materials on the shelf is very useful to Library C's patrons as they browse.

The elementary school library, Library A, separates audiovisual materials in storage. This library serves both teachers and students. While

books in the library are primarily for students, the filmstrips, records, cassettes, kits, etc. appear to have been chosen primarily for their usefulness in classes. Separate storage facilities would, therefore, help to maintain a separation of functions. Both collections are accessible to their users.

The audiovisual collection at Library B, primarily composed of records, but including some sculpture, paintings, cassettes and slide-tape kits, is organized to facilitate browsing in one medium at a time. Record bins like those in record stores are used, with recordings grouped in broad selection categories: Jazz, Classical, Spoken, etc. (these in addition to subject headings on catalog cards). Art works that circulate are displayed around the library. Story-record kits for children are displayed on hangers near the juvenile record bins.

2. Will AV materials be arranged by order of receipt?

A	B	C	D
yes	no	no	yes/no

Library A arranges most of its audiovisual materials by order of receipt, indicated by either numerals or letters. Library B arranges its AV material in broad subject areas. Library C attempts to arrange all of its material by Dewey Decimal Classification. The videotape/film section of Library D arranges its holdings by date of receipt (except that duplicate titles are shelved together); the special ed./gifted collection is arranged by subject area.

TABLE 3

SUMMARY OF CURRENT PRACTICE

	A	B	C	D
A. Cataloging				
1. Will the materials be cataloged?	yes	yes	yes	yes/no
2. Will the same rules of entry apply to both AV and book materials?	yes	no	no	no
3. Will cataloging for AV materials be interfiled? Filed in an AV catalog? Filed separately by type of material?	inter-filed	separate	inter-filed	both
4. Will AV cards be color-coded?	yes	no	no	no
5. Will a medium designation be used?	yes	yes	yes	
6. Will AV materials be filed by subject as well as by author or title?	yes	yes	no	some-what
B. Classification				
1. Will AV materials be assigned a subject number based on the classification scheme used for books in the library?	no	no	yes	no/ yes
2. Will accession numbers be used?	some-times	yes	no	yes
3. Will a medium designation code be incorporated into the classification or accession number?	yes	yes	?	some-what
C. Arrangement				
1. Where will AV materials be kept? In integrated shelving? In separate areas?	sep-arate	sep-arate	inte-grated	both
2. Will AV materials be arranged by order of receipt?	yes	no	no	yes/ no

OBSERVATIONS AND CONCLUSIONS

The recommendations of the experts in the area of audiovisual collection organization are rarely in complete agreement. A near-consensus is reached regarding the use of AACR 2 as a cataloging standard by all authors writing after 1978. General support is received for a medium designation incorporated into descriptive cataloging (included in AACR 2 standards), and subject headings for AV materials found approval by all authors as well. For all other decisions concerning cataloging, classification and arrangement there was disagreement ranging from a murmur to a shout.

The three most debateble issues were whether to organize a collection by accession number or by classification number, whether there whould be an integrated or separate AV catalog, and whether to attempt to intershelve the entire collection of material in a library.

Surprisingly, among the four libraries under scrutiny in this paper, there was <u>less</u> agreement about questions of organization of audiovisual material than there had been among the experts! Not even the question of whether or not to catalog was answered unanimously. Worth noting here is that the four libraries perform four different functions in the community. The collections are organized to perform those functions. Decisions about cataloging, classification and arrangement on the shelves are a reflec-

tion of the perception of those functions by librarians.

Joann V. Rogers comments on the "communication gap" between authors and librarians: "Most librarians who write about cataloging practice and who review publications dealing with technical services for professional journals work in academic or research libraries. . .Relatively few school media specialists communicate with those people who are active in the decision-making process that determines codification of rules for classification."[1] This observation apparently applies to librarians in small or middle-sized public libaries as well. None of the authos cited in this paper used a variety of library purposes or functions in recommending AV organizational practice.

The possibility of networking for both information sharing and for task sharing is the most oft-cited reason for standardization of library procedures regarding AV materials. For this goal, the standardization of cataloging procedures should be the first important step. However, as one librarian explained to me, "I know about AACR 2, but I face the choice between whether to catalog in the fastest and simplest way I can, or not to catalog at all." Libarians in small libaries are often harried, pressed for time, and perform such a wide variety of functions that none can be perfected.

Standardization of procedures for audiovisual cataloging, classification and arrangement is not incipient -- neither among library scholars or practitioners. Worthy goals of experts in this area might be the following:

1. Develop a variety of "total packages" of organizational suggestions for different kinds of libraries. Focus on efficiency, cost-effectiveness, and improved service to patrons, as well as the ability to network using the proposed systems.

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[1]Rogers, "Cataloging Nonprint Materials," p. 51.

2. Write articles or texts which explain, simplify, and encourage the use of a cataloging standard -- AACR 2 -- among all kinds of libraries. Demonstrate how transitions can be made, and how implementation of this cataloging standard can, in fact, reduce the amount of time spent on cataloging, since it will result in the ability to network and use cataloging services.

3. Investigate whether a wider degree of standardization of procedures will be possible with the wider use and greater capabilities of computers in libraries in the future, and help small and middle sized libraries prepare for such an eventuality.

Regional professional organizations, armed with this information, might then help libraries with similar functions and clientele to identify themselves and to move toward networking for resource sharing and cataloging consistency.

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